

Psalm 4:9a
Psalm 132:4

In pace, in id ipsum

Guillaume Bouzignac
(c. 1590-1640)

Soprano: In pa- ce, in i - di - psum dor - mi - am et re-

Alto: In pa - ce, in_ i-di - psum in i-di - psum dor -

Tenor: 8 In pa- ce, in i - di - psum dor - mi - am

Bass: In pa- ce, in i - di - psum dor - mi - am

This section consists of four staves for Soprano, Alto, Tenor, and Bass. The key signature is one flat, and the tempo is indicated as 100. The vocal parts sing in a homophony style, with each part providing a different rhythmic pattern over a common harmonic foundation.

S: 10 qui-es- cam. Si de - de - ro som - num

A: mi - am et re - qui - es - cam. Si de - de - ro som - num o -

T: 8 et re - qui - es - cam. Si de - de - ro som - num

B: et re - qui - es - cam.

This section continues the musical setting with four staves for Soprano, Alto, Tenor, and Bass. The vocal parts continue their rhythmic patterns, with the Alto and Bass providing harmonic support to the melodic line in the upper voices.

S: 20 o - cu - lis me - is, et pal - pe - bris me - is dor - mi - ta - ti -

A: cu - lis me - is, et pal - pe - bris me - is dor - mi - ta - ti - o -

T: 8 o - cu - lis me - is, et pal - pe - bris me - is dor - mi - ta - ti -

This section introduces a more complex harmonic structure, with the Alto and Bass providing sustained notes or chords to support the melodic line in the upper voices.

S: 25 o - nem. Dor - mi - am et re - qui - es - cam.

A: nem. Dor - mi - am et re - qui - es - cam.

T: 8 o - nem. Dor - mi - am et re - qui - es - cam.

B: Dor - mi - am et re - qui - es - cam.

The final section concludes the piece with a return to a simpler harmonic and rhythmic texture, where the voices sing in a more straightforward homophony.